

Derby & District Organists' Association

Registered Charity No. 510567

Newsletter



Organ Education - The Mini-Organ

One of the many deprivations suffered by our members during the present health emergency has been the complete suspension of our Children and the Organ (CATO) programme for primary schools. After presenting workshops continuously for twelve years, this will be the first in which we have been unable to stage a single one.

In the absence of any DDOA events to report upon, I take this opportunity of highlighting a key feature in our workshops which has enjoyed enduring popularity with attending children. This is the portable "mini-organ", designed and built by the late Ed Stow. Its photo takes pride of place here. The mini-organ is a fully working model; you can play tunes on it

and change the stops. It has been an invaluable tool for helping children appreciate the main elements of a mechanical pipe organ and to understand how they function and relate to each other:

- Hand-operated bellows for creating wind pressure
- A weighted storage chest for stabilising the pressure
- The chamber containing pallets that control entry of air to individual pipes
- An eight-note keyboard connected to individual pallets by pulldown wires
- Removable sliders interposed between the pallet channels and the board supporting pipes
- Three ranks of pipes simulating 8 foot, 4 foot and 2 foot pitches

DDOA Events 2020

Monday 28th September: Seminar: 'Practice Makes Perfect?' led by Dr Tom Corfield. St Matthew's, Darley Abbey. (See page 8)

Saturday 17th October: Association Lunch, Horsley Lodge. (See pages 7 & 8)

Monday 16th November: AGM and Chairman's Evening.

IAO Midlands Organ Day planned for September has been **postponed to 2021**.

Concerts & Recitals

Wednesday Lunchtime Recitals
12.30 - 1.10pm

at St Modwen's, Burton-upon-Trent

2nd Sept. Tom Corfield (Derby)

9th Sept. Cathy Lamb (Lichfield)

16th Sept. Ben Mills (Keble College, Oxford)

23rd Sept. Liam Condon (Lichfield)

In your Newsletter

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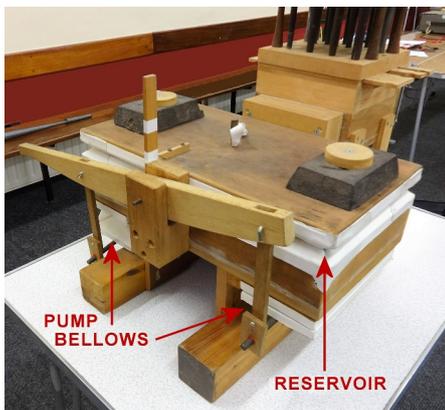
A Derbyshire Beauty



Above: Tideswell Parish Church
Photo from the collection of Rodney Tomkins

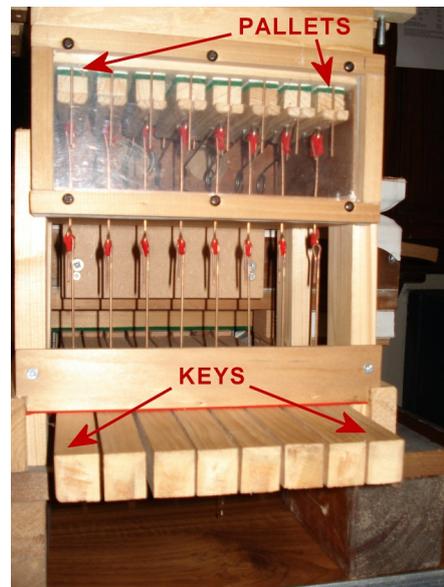
A typical workshop session in a church begins with a demonstration of the resident organ to the whole class. Children listen to the variety of tones in the organ and watch how the player controls all the stops, manuals and pedals. This is soon followed by a rotation of five activities in which children work in small groups of no more than six. This ensures that everyone has a hands-on (and feet-on!) experience of organ design and control. The mini-organ is the subject of one of the activities. They see that construction uses four main materials; wood, metal, leather and felt. Considering the mechanics, plenty of levers are in evidence; the hand pump, the keys, the pallets. Then of course the pneumatic components; the bellows, wind reservoir and pallet chamber, all requiring air-tight seals to minimise leakage.

Wind pressure is created by the time-honoured method of hand pumping. Operating the handle inflates two sets of pump bellows working alternately and each pushing air past a leather flap acting as a non-return valve into the wind reservoir above. It is essential that the air pressure remains steady and, as in a real organ, this is achieved with heavy iron weights sitting on the top of the reservoir.



Teaching point: The volume of air required in an organ containing hundreds or thousands of pipes is substantial and the historical method of hand pumping is onerous and bears a cost. Large organs might employ two or more men operating a foot version of this system, but as we all know in the 20th century, electric blowers came to the rescue, and notably many were made in Derby.

Next on its journey, air enters the chamber below the assembled pipes. The Perspex cover on this chamber allows observation of the individual pallets, one for each note, and their connecting wires to the keys below. The quality of the pallets, lever-type valves, is crucial to the integrity of any organ mechanism and we see here the traditional use of sheepskin leather to secure air tightness when closed. Each pallet allows air into a channel that supplies a given note for the three ranks of pipes. These air channels are enclosed and not visible, but they run parallel to the keys. Immediately above them, and at right angles to the air channels, are the sliders that facilitate the stop selection, one for each rank. Each slider may be completely removed so that children can see the holes which have to be aligned with the pipe positions to allow the air through.



Teaching point: The pallets on our mini-organ are controlled by the keys in a rudimentary manner, but for large organs, builders have devised numerous technically complex methods of opening and closing the pallets that ensures promptness of speech as efficiently as possible. An ever important factor is to limit the force required of the fingers on the keys to a manageable level.

Finally, attention can be given to the pipes. The three ranks emulate a Flute, Principal and Fifteenth. The different tone and pitches can be considered and children can experiment with different combinations. The steadiness or otherwise of the wind pressure is readily demonstrated and the process of tuning the pipes, individually and together can be explained. (In transit the pipes are stored in boxes and have to be reassembled and tuned when setting up for a workshop.)



Teaching point: The mini-organ clearly doesn't have any stop knobs which are a distinctive feature of organ consoles. In a mechanical organ the stops would be connected to the sliders by a system of levers. In larger organs the connections are likely to be made using electrical devices.

In practice a mentor demonstrates the mini-organ and asks questions which relate it to the previous whole-class demonstration of the organ in the church. As assistants, children can operate the organ, three at a time; one pumping, one playing and one changing the stops.

The mini-organ features as one of five small-group activities in a workshop. The others are:

- Playing the organ at the console
- Working on a solo pedalboard
- Designing an organ case
- Learning some organ words

Visit our [website](#) for full details,

Laurence Rogers

Message from the DDOA Chairman

Dear Member,

There has been much work taking place behind locked doors during the period of lockdown with electronic communications humming back and forth between Committee members and others. When we were released back into the wild we were able to hold an open-air garden meeting - possibly the first outdoor Committee meeting in the history of the Association - to discuss a number of matters, but most particularly matters relating to the legacy from the estate of the late Edmund Stow.

We now know that Ed's sisters, Helen and Ros, have approved the list of suggestions submitted to them; They have also added an extra sum for the restoration of organs of the sort with which Ed would have been involved. The criteria to be applied to the distribution of this sum have yet to be decided.

There have been a number of matters that have required thought and clarification in order that we do not compromise our constitution or our charitable status when allocating the funds. I have been particularly concerned that future members of the Committee do not find themselves responsible for actions taken by current members of the Committee and to that end legal advice has been sought and is now being acted upon in order that we can begin to distribute the funds in accordance with the wishes of Helen and Ros.

The purchase of a box organ to be kept in Derby cathedral, but to remain the property of the Association, has been approved by the Committee after accepting legal advice; the order will be placed as soon as the funds are cleared and the colour of the casework has been approved by the Cathedral Fabric Committee. This is a worthy project through which we can provide a practical, lasting and very public tribute to the excellent work carried out by Ed in Derbyshire over so many years.

Other aspects of the distribution of moneys will require some minor amendments to the Constitution at the AGM in November; advance notice of the proposed changes will be circulated to members. Essentially, we need to make provision for the payment of committee members for teaching under the proposed Pianist-to-Organist scheme, and secondly we need to make provision for the payment of the Bursary to a second year organ student.

The legacy will provide for:

- Four stop box organ - to be built by Robin Jennings
- Pianist-to-Organist scheme
- Bursary for a second year organ student
- Organ recital fund
- Lectures by international organ builders
- Restoration of organs in Derbyshire

I should perhaps make it clear that with the exception of the purchase of the box organ the remaining funds will be distributed over a number of years, hence the need for us to be certain that our plans are both legal and constitutional.

On a final note, we should congratulate our Hon. Treasurer, Gillian Chatto, who has added to the Association funds the sum of £1,250 by moving the Association account from the RBS to the Coop Bank. Committee members were not entirely able to understand why RBS were willing to pay us to bank elsewhere. However, we were delighted that Gillian managed this for us so successfully.

As we slowly find our way out of lockdown and into a different world, I hope that you and your families remain safe and secure and are finally able to enjoy public music making once more.

With every good wish,

Tony Westerman

Some Further Musings on YouTube Offerings - Peter Williams

In my previous article I expressed admiration for the Netherlands Bach Society performance of Bach's *St. Matthew Passion*. If you watched this you may have noticed the organ continuo player for *Coro I*, one Leo Van Doeselaar. Despite his disturbing mannerisms he is an exceptionally fine solo player, particularly of Bach. His performance of [BWV 768](#), the partita *Sei gegrüßet*, reveals the tremendous variety to be found on the organ of the Martinikerk in Groningen, whilst he really captures the *stylus phantasticus* nature of the *Fantasia in g*, [BWV 542](#). Note how he plays the Fugue that follows.

People sometimes remark that Bach surely had pupils and associates with him in the organ loft to pull out the stops. Of course he did, when he could afford to pay for organ blowers, but that is not the point. Stop changes, or rather changes of manual, should be governed by the internal architecture of the music. An early fugue, such as [BWV 542](#), or those of 532 or [BWV 564](#), do offer opportunities for changes of manual similar to the compositions of the earlier North German style, but the later *ricercare* fugues such as the *Dorian*, [BWV 538](#), do not. See the performances by [Vincent Boucher](#) or [Marie-Claire Alain](#).

Back to Leo Van Doeselaar. His rendering of [BWV 596](#), Bach's transcription of Vivaldi's *Concerto in d*, Op. 3 No. 11, also has plenty of *joie de vivre* particularly the short Grave section before that marvellous fugue with its circle of fifths. Details of the organ in the Martinikerk can be found [here](#).

To return to Holy Week; many organists would have wanted to play [BWV 622](#), *O mensch bewein dein Sünden groß*, as part of their personal devotions. No doubt most would have played the 3 note gruppetto at the beginning of bar 1 slowly and reverently as befits the *affekt* of the piece.



This is how [Olivier Latry](#) plays it. There might be another way. These three notes do not fit into this beat so perhaps it should be 'over dotted' in accordance with Baroque practice. Moreover, if one examines the MS facsimile (IMSLP, *Orgelbüchlein* p.30) the 3 note gruppetto is squeezed in as tiny notes – almost like an ornament. See, for example, the performances of [BWV 622](#) by [Ton Koopman](#) and [Jacques van Oortmerssen](#).

The latter wrote an interesting book on *Organ Technique*, ISBN 91-973916-7-0, in which he explored many aspects of performance including pedalling. On page 37, talking about 19-Century Pedal Playing, he remarks: "alternating the toes of both feet appears to remain the point of departure, even in extremely high or low positions on the pedalboard." He then compares a passage from the first edition of Reubke's *Sonate, Der 94ste Psalm*, bars 112-121, which uses alternate toes throughout, with a similar extract from the 1960 OUP edition, bars 110-123, where heels proliferate.

To see exemplary Baroque pedalling watch the young American, [Monica Czausz](#), playing [BWV 532](#), the *Prelude and Fugue in D*. Yes, she uses heels in the double pedal section at the end of the Prelude but watch the rest!

Thinking about Baroque notation, notice how she plays the demisemiquaver scales in the Prelude; not strictly in time but as a fast *tirata*. Another young star is the Polish organist [Maria-Magdalena Kaczor](#). Watch her toes fly over the pedalboard in Bach's *Tocatta Adagio and Fugue*, [BWV 564](#). Her hand shapes and the angle of her feet – heels up, toes down, are an object lesson for this music.

For a different interpretation, played on an organ almost certainly known by Bach, there is [Hans-André Stamm](#) on the 1730 Trost organ in the City Church at [Waltershausen](#). Herr Stamm has two DVDs of Bach organ works on YouTube. [BWV 564](#) is at the beginning of DVD2. His playing is admirable, as are his cufflinks! It looks as if the instrument has quite a heavy action. Details of this important instrument, which is set very high in the church, are [here](#).

I had intended to write about some notable French organs and organists including Jean-Baptiste Dupont at St. Sernin, Toulouse, and Pierre Pincemaille at the Basilica of St. Denis, just outside Paris. However, this article is already too long, and I have not even been able to include the wonderful pianism of Yuja Wang or Yeol Eum Son.

Peter Williams



Arp Schnitger organ at Martinikerk, Groningen



Tobias Trost organ at Waltershausen, Thuringia

More from Scotchbrook's 1930s' Notebook - Rodney Tomkins

Some more tasty morsels from the notebook of an organ tuner who worked for J H Adkins before setting up on his own. Certain of these instruments will still be remembered by a few of our senior members.

St Werburgh, Derby

Derby's largest organ until the advent of the Cathedral's Compton in 1939 and the first to have four manuals. Rather than fill this page with a very large specification, I will give the briefest outline of its development. It started life in the mediaeval church as a 2-manual (prepared 3) by Walker in 1872; the third manual was added in 1876. When the church was magnificently rebuilt in 1892/4 the instrument was re-installed by Walker. With talk of the church possibly becoming the new diocesan cathedral, the organ was appropriately enlarged to four manuals in 1902 by the firm of Ingram, but the pneumatic action failed; Willis was consequently engaged to rebuild it in 1905 with new pneumatic action. Suffice to say that the specification now had all the attributes of a smaller, cathedral-type instrument of the period, with 48 stops including, of course, the inevitable Tuba on the Solo Organ. Our member David Johnson was organist in the early 1970s, which is when I first got to know both him and this impressive organ. Unfortunately a total change of direction at the church quite soon terminated any interest in both organs and organists and, after eventual church closure, the organ was rather disastrously disposed of in the 1980s.



Methodist Chapel, King-Street.

King Street Wesleyan Chapel, Derby

This impressive, late Georgian style galleried chapel dated from 1805; at first it contained an 1850s organ by H Booth, whose casework (possibly enlarged) remained until the chapel's closure in 1961 (to make way for the Chapel Street multi-storey car park). Conacher rebuilt the organ as a 3-manual in 1895 within the old case and, in 1936, the same firm enlarged it to four manuals. Following closure this organ was sold to Queen's Hall Methodist in Wigan. I do not have the final stop list (maybe one of our more senior members may remember it), but Scotchbrook gives us the pre-1936 specification, which is clearly still very Classical (Booth?) in appearance.

Rodney Tomkins



St Werburgh, Derby

Great	Swell	Choir	Pedal
Double Open	Double Open	Viola	Open Diap.
Open Diapason	Open Diapason	Dulciana	Bourdon
Stop Diapason	Stop Diapason	Stop Diapason	Quint
Principal	Viol d'Orchestre	Principal	Principal
Twelfth	Vox Celestes	Flute	Flute Bass
Fifteenth	Principal	Clarinet (treble)	Trombone
Mixture (3 rks)	Harmonic Flute	Bassoon (bass)	
Trumpet (treble)	Mixture (3 rks)		
Trumpet (bass)	Cornopean		
	Oboe		
7 couplers	Vox Humana		

Jack Scotchbrook's hand-written notebooks record specifications of all the organs he visited in his tuning round and provide a fascinating snapshot of organs of the period in the Derby area. The notebooks were held by the late Ed Stow and are scheduled to be deposited in the archive of the Association.

Members' News

We have great pleasure in welcoming two new student members, both of whom are studying organ with Alex Binns at Derby Cathedral:

Fin Patton from Littleover

Alexander Johnston from Mickleover

We look forward to welcoming them and their parents to our meetings, when they resume.

Member's Letter

From Richard Wood:

An addendum to the 'Barkaway Legacy' (July Newsletter):

One of the first proposals that John Barkaway made after he was elected Chairman in 1966 was that the Association should become a member of the Incorporated Association of Organists (IAO). From his previous experience in Essex he thought that it would be beneficial for the Derby

Association. At that time the Hon. Secretary was Laurence Turner who was dead against the proposal, as in his opinion the IAO had started to act like a Trade Union many years previously. He said that he would resign as Secretary if the Association were to rejoin the IAO. However the Chairman argued that the IAO was now a completely different organisation. After much discussion the Chairman's proposal was accepted and I was elected to the post of Honorary Secretary. Many happy years ensued with the Barkaway Family.

Your Newsletter

As Editor, I can hardly believe that it is now ten years since I took over the editorial baton from Tony Westerman in June 2010. Initially I agreed with then Chairman, Peter Williams, to do it until Christmas, but clearly that passed and I am still holding the baton! From the beginning I didn't want the role of editor to subsume printing and distribution so I am grateful that the committee agreed to subcontract these functions. I also proposed that a bi-monthly rather than monthly edition would suffice to fulfil the needs of the Association.

It will perhaps interest members to know a little more about the production process which I established at the outset and which has prevailed up to the present. To obtain 'copy' I have often cajoled members to submit reports of Association meetings and have suggested articles that might interest members. These and voluntary contributions have always been gratefully received and I think it vital that the strength gained from a variety of authors is maintained. As Editor I have been happy to do additional picture research and to flesh out ideas that deserve elaboration. Normally I assemble the material and devise a layout during the week before the copy date, then send the draft to my stalwart proof readers, Tony Westerman, James Muckle and Peter Williams. Their eagle eyes and comments are an enormous help. The corrected version, as a pdf file, becomes final and is emailed to

members and to Melbourne Print (MP) who produce the paper copies. It is notable over the years that the quality of print has increased whilst the cost per copy has reduced, much as a result of MP's investment in the latest printing technology. Finally, copies are collected, packed and posted by Mrs Kate Landenberger, Parish Secretary at Melbourne PC. With the onset of 'lockdown' we arranged for MP to post copies directly. Unfortunately in April, Kate underwent an operation for cancer and has been very poorly. Her treatment continues up to the present and I am sure members will join me in wishing her well for a successful recovery.

As a 'news' letter, I think each issue has succeeded to inform and report on Association events, but in general news of the wider organ scene in the Derby area has been a weaker aspect. In this respect I am totally dependent on members sending me information on local newsworthy items, so again I must plead for members to write to or email the Editor. However, I think it

fair to say that the range and quality of reports and articles has been impressive and comprises a rich resource. All back issues during my tenure are available for download from the DDOA website, but up to now access is rudimentary, by date only. As a lockdown project I have compiled an index which allows you to search for items. The sample below shows the format.

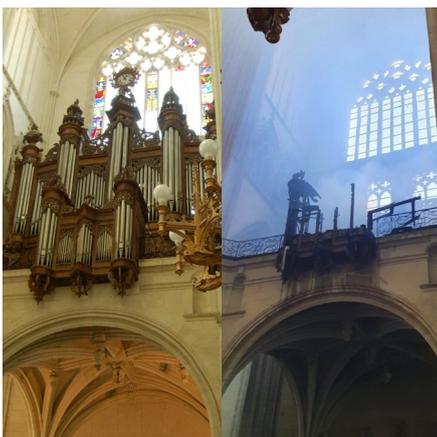
There are two versions which will shortly appear at the head of the Newsletter archive page on our website. One version lists items in date order; the second version lists them in category order alphabetically. In both cases the first column shows the issue and page number of an item; clicking on this entry automatically retrieves the relevant issue. If your web browser has a 'Find' option, you can search for any word in the whole list. In compiling this index I have rediscovered a wealth of ideas contributed by members in recent years. I hope you will also find some entertaining and informative reading during this dreary period of lockdown.

Laurence Rogers

NL-page	Title	Category - Author	Key words
79-4 July 2020	The amazing career of Samuel Corbett (1852-1924)	Article - David Johnson	Blind organist
78-1 May 2020	Visit to organs in the Trent Valley	DDOA visit report	Repton, Newton Solney, Winshill
78-4 May 2020	Thomas Trotter's 800th recital at Birmingham Symphony Hall	Event report - John Maxwell-Jones	
77-1 Mar 2020	Celebrating Louis Vierne (1870-1937)	DDOA event report	Tom Corfield, Stephen Johns
77-4 Mar 2020	The English Organ	DVD review - Laurence Rogers	Daniel Moulton
75-4 Nov 2019	Organ 'Heaven' in Amsterdam	Article - Denis Littleton	Organ museum
74-6 Sept 2019	The Ralph Downes Legacy	Article - Tony Westerman	Royal Festival Hall, St Albans
73-3 July 2019	Colin Walsh - Annual Dinner guest	DDOA Annual Dinner report	Lincoln Cathedral

Beyond Derbyshire

For me, pictures of the fire emerging from the west window at Nantes Cathedral, immediately prompted fearful thoughts about the organ. True enough, the full scale of



the tragedy later became evident as this picture dramatically shows. According to Terry Bennett, the instrument, although altered many times in its 400 year history, contained much historic material. Tragically a fine organ has been lost. A taste of its former quality can be appreciated [here](#).

Jane Parker-Smith (1950-2020)

I recall that Jane Parker-Smith gave an impressive recital at Derby Cathedral many years ago. In view of her recent sudden death, I am grateful to James Muckle for posting the Guardian tribute to her career as a concert organist. "Virtuoso organist admired for the lyrical splendour of her playing." Her brilliant debut was made at the Royal Festival Hall in 1975,

deputising at five days' notice for the indisposed Fernando Germani. From then on she enjoyed a stellar international career as soloist, recording artist and broadcaster. The full obituary is available [here](#).

Editor



Derby & District Organists' Association Annual Lunch
at Horsley Lodge, Smalley Mill Rd, DE 21 5BL Tel 01332 780838

Saturday 17th October 2020 at 12.00 for 12.30pm

MENU CHOICES

Starters:

- A. Pate with Homemade Fruit Chutney & Toasted Ciabatta
- B. Sweet Cured Onion & Goats Cheese Tart with a Baby Herb Salad (V)
- C. Caesar Salad with Crisp Romaine Lettuce, Italian Gran Padano, Olive oil, Croutons & Anchovies
- D. Fruit juice (V)

Main Course:

- E. Roast Loin of Pork with Honey Roast Carrots in a Cider Sauce
- F. Herb Roasted Salmon Fillet with Asparagus in a Chardonnay Sauce
- G. Slow Roast Fillet Blade Steak with Parsnips in a Peppercorn Sauce
- H. Homemade lentil & nut roast, Roast cherry tomato sauce. [V]

Desserts:

- I. Raspberry Delcie Shortbread with a Raspberry Gel
- J. Sticky Toffee Pudding with Vanilla Ice Cream
- K. Chocolate Tart with Chantilly Cream & Strawberries
- L. Fresh fruit salad.

Tea, Coffee & Mints

Price £26 [excluding drinks]

Places are limited so please book early, by **Saturday 26 September at the latest**, returning the slip to: John Maxwell-Jones, 7 Lime Grove, Chaddesden, Derby DE21 6WN.

johnmaxj@yahoo.com Do not include payment.

Applications will be acknowledged. Please inform John of any dietary requirements well in advance.

.....

I would like to reserve _____ place(s) at the Annual Lunch on 17th October 2020
Please indicate the number(s) required for each option. (For a couple using one form **please put names beside the choices.**)

Starters: A_____ B_____ C_____ D_____

Main Course: E_____ F_____ G_____ H_____

Desserts: I_____ J_____ K_____ L_____

Gluten free: Yes / No

Other dietary requirements: _____

Name and contact details: _____

Forthcoming DDOA Meetings

Monday 28th September at 7.30 pm in St Matthew's Church, Darley Abbey

'Practice makes perfect' – Seminar led by Dr Tom Corfield

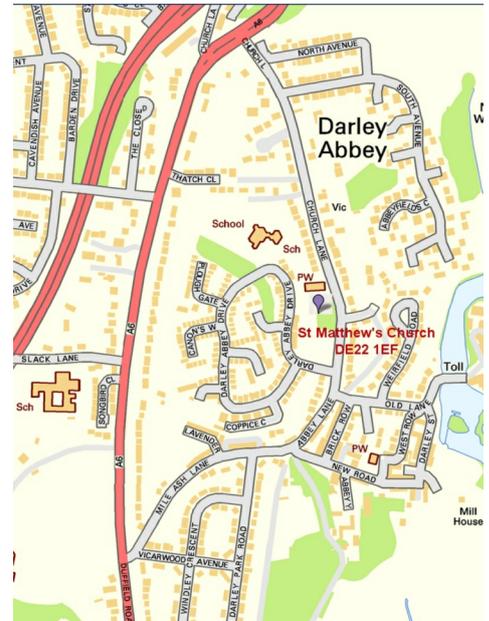
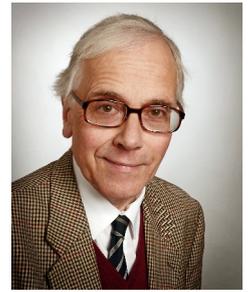
Tom writes:

Yes, practice makes perfect, but how do we practise? How can we use what time and opportunities we have to maximum advantage? These are vital questions for all of us who are players, but unfortunately there are no easy answers. There are no methods that can be universally applied; there are no routines that will fit every situation. Practice is essentially problem-solving and that will vary from one piece to the next, from one occasion to the next, and of course from one person to another. Perhaps though there are some underlying principles which can help us and perhaps there are certain specific techniques that people might find useful. **The meeting offers a chance to explore the topic together and to pool ideas.** I hope that we will all come away with some thoughts about how we can practise more effectively.

We are grateful to St Matthew's for allowing us to host this event in the church. As members will expect during the present health emergency, we must respect the protocol for personal safety:

- Social distancing
- Face masks (wearing in church is mandatory)
- Hand sanitiser will be available
- Contact details (name and telephone number)

Stewards will request contact details on arrival and will indicate seating arrangements. Refreshments will not be provided, so, if necessary, please bring a flask with your favourite tipple.



Annual Lunch Saturday 17th October 2020

Horsley Lodge, Smalley Mill Rd, DE 21 5BL

12.00 for 12.30pm

Please note that this annual event will be held at **lunchtime** this year. It is hoped that many members will find favour and convenience with this different time.

Our Guest of Honour will be **Alexander Binns**, Director of Music at Derby Cathedral. Since his arrival in Derby last year Alex has injected energy and enthusiasm into organising and performing in musical events at the Cathedral and beyond. We are particularly pleased that he promptly volunteered to join the DDOA and to become a committee member. He has rapidly gained respect as a fine player and inspiring teacher. During 'lockdown' his energies have been unabated; amongst many activities he has exploited online technology to the full, engaging with singers and creating videos (See them [here](#)). In parallel with his Cathedral duties he has earned distinction as a performer in numerous venues in Britain and Europe.



Booking: A booking form accompanies this newsletter on page 7. Please make your booking by **Saturday 26th September at the latest.**

Horsley Lodge may be reached from the Coxbench and Kilburn exit of the A38 north of Derby.

Items of news or articles for the November / December edition of the *Newsletter* should reach the Editor by **Monday 19th October**, either via e-mail: DDOAnews@gmail.com or by post: Dr Laurence Rogers, 24 St.David's Crescent, Coalville, Leicestershire LE67 4SS. The Secretary, Andy Storer, may be reached via mail@derbyorganists.co.uk

Please visit the DDOA Website www.derbyorganists.co.uk for information about Association activities, past editions of the newsletter, photo gallery and many special features of local interest.

www.derbyorganists.co.uk